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The study of hardened specimens showed that the character of the cells could be inferred from the form, and that the chromophile cells always had a greater affinity for the metal solutions than the chromophobe. Staining led to the conclusion that lack of chromatin matter in the nucleus was accompanied by staining of the protoplasm by various reagents.

Sur la morphologie comparée du cerveau des Insectes et des Crustacés.
H. VILLAUES. Compt. rend. CIV, 7, p. 444.

In insects and decapods the brain consists of three parts, homologous with three ganglia of the ventral chain. The anterior innervates the eyes; the middle, the small antennae in crabs, the antennae in insects; and the posterior, the large antennae in crabs, the upper lip in insects. Only the halves of the first two are directly united by commissures. The posterior halves are united by the oesophageal commissures. Each of the ganglia is supposed to represent a somite.

II.—HYPNOTISM.

Les demoniaques dans l'art. J. M. CHARCOT (de l'Institut) et PAUL RICHER. Paris, 1887, 116 pp.

This work, richly illustrated with 67 plates, some of which are elegantly produced, is an attempt to trace among the more important works in the history of pictorial art, those which depict hysteria and convulsive diseases generally. The first is a full-page reproduction of a mosaic of Ravenna of the fifth century, representing Jesus healing a demoniac. Miniatures, mural frescoes, bas-reliefs, tapestries, engravings reproduced in various ways and representing exorcisms, energumens, miracles of healing in the New Testament, conversions and cures at the tomb of the Archbishop of Paris, the ceremonies known as *les grand secours* or more or less ceremonious compressions and flagellations, ecstasies, etc., follow, coming down to the middle of the last century. In the fifth and sixth centuries, it is said, such cases had a sacred character. Later, in depicting scenes from the life of the saints, the artists are dominated by a religious spirit. At the time of the Renaissance they followed the development of luxury in the churches; then with the Italian masters, and with Rubens, they have a most sumptuous aspect. The Spanish artists represent everything in the face and in gesture. The school of Breughel reproduces the details of the popular dance of St. Guy. These symptoms are given an anecdotic character first in the time of the convulsionaries of St. Médard. A clinical criticism of the work of the various artists, which is also attempted, represents André del Sarti and Rubens as very faithful to nature, and Raphael as full of untruths and contradictions. The work thus affords a new basis of art criticism, and proves that this group of symptoms is very old. The last few pages are given up to illustrations of the convulsionaries of to-day, exhibiting contortions, "clownisms," opisthotonus, etc., as seen in modern clinics, as bases of comparison with the above representations of demoniacal possession.